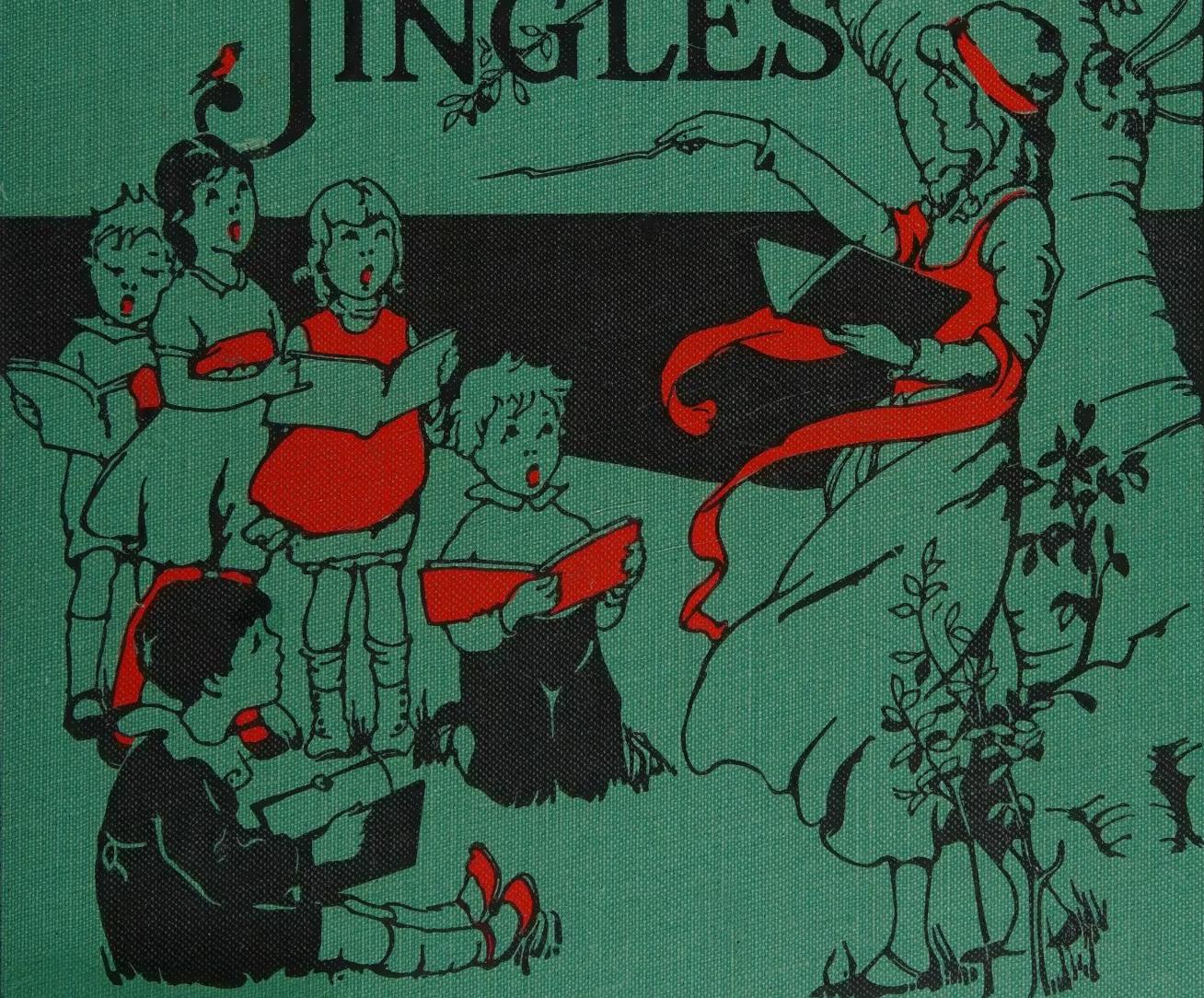


SONG DEVICES AND JINGLES



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ELEANOR SMITH

SONG DEVICES AND JINGLES

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By

ELEANOR SMITH

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"Song Pictures," etc.

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ILLUSTRATED BY FLORENCE LILEY YOUNG

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SONG DEVICES AND JINGLES

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INTRODUCTION

"Song Devices and Jingles" is not designed to take the place of the more elaborate song material in use in most Kindergartens, homes, and schools. The purpose of the book is rather technical than artistic, although it is believed that smooth melodies, attractive rhythms, and expressive harmonies cannot fail to make an artistic appeal.

The real purpose of the book is to teach young children to sing. Forms have been chosen which must interest all children. The dialogue which has always shown itself an attractive device, the rhythmic game whose value has been proved, songs whose text content stimulates appreciation of pitch diversity, and those with refrains or choruses all make for added attention. The street cry and similar resources for the teaching of common intervals is equally arresting to young children.

The child's part in these dialogues and songs is, in the beginning, not more than one tone. Following this a short phrase falls to his portion, then half the melody, and later the whole tune. Single tones or phrases of two or three tones are sung in immediate imitation of the teacher. As the child gains in perception and memory of tonal combinations he will sing unaided a more independent portion of the melody.

Power as well as desire to sing individually is fostered by these small songs. What is often a perfunctory exercise becomes part of a fascinating game in which one must sing one's own part to complete the play.

Universal experience has proved that the so-called "monotones" who comprise at least one-third of the children in Kindergartens and primary schools can be taught to sing. This can only be accomplished, however, by securing the closest attention. The best results can be obtained only with young children and through individual instruction.

With these truths in mind, "Song Devices and Jingles" has been prepared. Designed especially to aid mother, teacher, and music supervisor in the discharge of what is recognized to be a most difficult task, it is hoped that the vital quality of the material will do much to transform this difficult task to a pleasure.

ELEANOR SMITH.



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SONG DEVICES AND JINGLES

DIALOGUES

WHO'S A BLUEBIRD?

AGNES GRAY

Smoothly

TEACHER

CHILD

TEACHER



Who's a blue - bird? I'm a blue - bird. Who's a black - bird?
Who's a sea - gull? I'm a sea - gull. Who's a spar - row?
Who's a red - . bird? I'm a red - bird. Who's a swal - low?
Who's a gold - finch? I'm a gold - finch. Who's a rob - in?



CHILD

TEACHER

CHILDREN



I'm a black - bird, Just to - day; Just to - day.
I'm a spar - row, Just to - day, Just to - day.
I'm a swal - low, Just to - day, Just to - day.
I'm a rob - in, Just to - day, Just to - day.



Different children will be chosen to sing individual answers, while the class will sing the final response — "Just to-day."

WHAT LITTLE ANIMALS SAY

Andantino

TEACHER

CHILD TEACHER

CHILD TEACHER

CHILD TEACHER

CHILD

Musical score for "WHAT LITTLE ANIMALS SAY". The score consists of three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature is one flat. The time signature is common time (indicated by '3/4'). The vocal parts are: Teacher (solo), Child Teacher (solo), Child Teacher (solo), Child Teacher (solo), and Child (solo). The lyrics are: Pig-eon, coo, coo, Moo-cow, moo, moo, Lamb-kin, baa, baa, Black crow, caw, caw. Night-owl, hoo, hoo, Kit-ten, mew, mew, Duck-ling, quack, quack, Hen, say cluck, cluck.

THE TRIANGLE

Moderato

TEACHER

CHILDREN

TEACHER

CHILDREN

TEACHER

CHILDREN

TEACHER CHILDREN

Musical score for "THE TRIANGLE". The score consists of three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature is one flat. The time signature is common time (indicated by '2/4'). The vocal parts are: Teacher (solo), Children (solo), Teacher (solo), Children (solo), Teacher (solo), Children (solo). The lyrics are: Ting, ting.

WHERE DO THE FLOWERS GO?

AGNES GRAY

TEACHER

CHILDREN

Musical score for "WHERE DO THE FLOWERS GO?". The score consists of three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature is one flat. The time signature is common time (indicated by 'C'). The vocal parts are: Teacher (solo), Children (solo). The lyrics are: Where do all the flowers go? To their beds beneath the snow. Will they wak-en soon a-gain? Spring will call them, sun and rain.

AGES

T. A.

Allegretto

TEACHER

CHILDREN TEACHER

CHILDREN TEACHER

CHILDREN



How old is Polly? Four years old. How old is Molly? Five years old. How old is Dolly? Six years old.

CLIMBING THE LADDER

Moderato

TEACHER

CHILDREN

T.

C.

One, two, three, One, two, three, Fol - low me, Fol - low me,

T.

C.

T.

C.

Up the lad - der, Up the lad - der, Care - ful - ly, Care - ful - ly.

IS JOHN SMITH WITHIN?

MOTHER GOOSE

T. C. T.

Is John Smith with - in ? Yes, that he is. Can he set a shoe?

C. BOTH

Aye, mar - ry, two. Here a nail and there a nail; Tick, tack, too!

THE SNOWBALL

Allegretto

T. C. T.

A snow - ball, a snow - ball, let's roll up a beau - ti - ful snow - ball.



E. LILEY-YOUNG

A SNOWBALL, A SNOWBALL. LET'S ROLL UP A BEAUTIFUL SNOWBALL.—*Page 4.*

THE SNOWBALL

C.

T.

C.

As big and as round as we can . A snow - ball, A snow - ball.

MARY SLADE

Quietly

T.

C.

T.

1. What does the hail say? Knock, knock, knock. What does the rain say?
 T.*2. What does the snow say? C. Snow - flakes all Down so . gen - tly,

C.

T.

C.

1 2

Pit - ter, pit - ter, pat - ter, pat - ter. What does the sleet say? Sh Sh Sh
 Soft - ly fall, We can-not hear their voic - es small.

1

1 2

* The second stanza beginning "Snow-flakes all" will be sung by all children.

WHO HAS THE PENNY?

Old Game (adapted)

Moderato

T.

C.

T.

C.



Who has the pen - ny? I have the pen - ny. Who has the key? I have the key.



T.

C.

T.

ALL



Who has the thim - ble? I have the thim - ble. Don't let us see, Don't let us see.



FIRST BALL GAME

Moderato

T.

C.

T.

C.



I throw it, You catch it, I throw it, You catch it,



(6)

FIRST BALL GAME

Musical score for "FIRST BALL GAME" featuring two staves. The top staff uses Treble clef (G) and the bottom staff uses Bass clef (F). The key signature is one flat. The music consists of four measures. The lyrics "I throw it, You catch it, I throw it, You catch it." are repeated. The vocal parts are labeled T. (Tenor) and C. (Clef, likely Alto or Soprano). The piano accompaniment is indicated by a brace under the staves.

T. C.
I throw it, You catch it, I throw it, You catch it.

SECOND BALL GAME

Musical score for "SECOND BALL GAME" featuring three staves. The top staff uses Treble clef (G), the middle staff uses Treble clef (G), and the bottom staff uses Bass clef (F). The key signature is one flat. The music consists of four measures. The lyrics "I throw it, You catch it, I throw it, You catch it." are repeated. The vocal parts are labeled T. (Tenor) and C. (Clef, likely Alto or Soprano). The piano accompaniment is indicated by a brace under the staves.

T. C.
I throw it, You catch it, I throw it, You catch it,

T. C.
I throw it, You catch it, I throw it, You catch it.

T. C.
I throw it, You catch it, I throw it, You catch it.

FEEDING THE PIGEON

K. F.

T.

C.

Musical score for "Feeding the Pigeon". The music is in common time (indicated by a '3') and G major (indicated by a sharp sign). The vocal parts are labeled T. (Tenor) and C. (Clef). The piano accompaniment part is labeled K. F. (Key of F). The lyrics are: "Plump lit - tle pig - eon, what will you eat? Corn, if you please, that's yel - low and sweet."

SHEPHERDESS AND LAMBKINS

French Game

T.

French

C.

Musical score for "Shepherdess and Lambkins". The music is in common time (indicated by a '4') and G major (indicated by a sharp sign). The vocal parts are labeled T. (Tenor) and C. (Clef). The piano accompaniment part is labeled French Game. The lyrics are: "Are you here, Lit - tle Lamb-kins dear? Yes, yes, yes, gen - tle Shep - herd - ess."

THE ROSE IS RED

Old Rhyme

Allegretto

T.

C. T.

C. T.

C. T.

C.

Musical score for "The Rose is Red". The music is in common time (indicated by a '4') and A major (indicated by a sharp sign). The vocal parts are labeled T. (Tenor), C. (Clef), and C. (Clef). The piano accompaniment part is labeled Old Rhyme and *Allegretto*. The lyrics are: "The rose is red, (red,) The violet's blue, (blue,) The pink is sweet, (sweet,) And so are you, (you.)"

PINE-TREE AND BEECH-TREE

AGNES BLAKE

Andantino

TEACHER

1. If you were a Pine - tree what would you do?
2. If you were a Beech - tree what would you do?

FIRST CHILD

1. I'd grow and grow and grow so high, Un - til I al - most reached the sky.

SECOND CHILD

2. I'd grow and grow and grow so wide, And stretch my arms on ev - 'ry side.

WHERE ARE YOU GOING, MY PRETTY MAID?

MOTHER GOOSE

T.

C.



Where are you go - ing, my pret - ty maid? I'm go - ing a milk-ing, sir, she said.

Musical notation for 'Where Are You Going, My Pretty Maid?' in common time (indicated by '2' over '4'). The treble clef is on the top line, and the bass clef is on the bottom line. The key signature has one flat. The melody consists of eighth and sixteenth notes. The vocal part (T.) starts with a dotted half note followed by eighth notes. The piano accompaniment (C.) consists of eighth-note chords.

Sweeping Snow

T. A.

Allegretto



TEACHER. Bring a broom; Brush the snow off; Bring a broom, While it's light.

CHILD. Here's a broom; See me sweep it, Pret - ty snow, Soft and white.

Musical notation for 'Sweeping Snow' in common time (indicated by '2' over '4'). The treble clef is on the top line, and the bass clef is on the bottom line. The key signature has one flat. The melody consists of eighth and sixteenth notes. The vocal part (T.A.) starts with a dotted half note followed by eighth notes. The piano accompaniment (C.) consists of eighth-note chords.

THE MUSIC BALL

T. A.

T.

C.

ALL



I throw it, You catch it,—This lit - tle mu-sic ball, And nev-er let it fall.

Musical notation for 'The Music Ball' in common time (indicated by '2' over '4'). The treble clef is on the top line, and the bass clef is on the bottom line. The key signature has one sharp. The melody consists of eighth and sixteenth notes. The vocal parts (T.A., T., C., ALL) start with a dotted half note followed by eighth notes. The piano accompaniment (C.) consists of eighth-note chords.



PUSSY-CAT, PUSSY-CAT, WHERE HAVE YOU BEEN?—*Page 11.*

CHILD AND PUSSY

AGNES BLAKE
Moderato

Sheet music for "Child and Pussy" in G major, common time. The vocal line consists of eighth and sixteenth notes. The lyrics are:

T. Pus - sy, stay a fur - ry ball; I don't like big cats at all.
C. That is what I'd like to do, But you must stay lit - tle too.

PUSSY CAT, PUSSY CAT, WHERE HAVE YOU BEEN?

MOTHER GOOSE
Allegretto
T

Sheet music for "Pussy Cat, Pussy Cat, Where Have You Been?" in G major, common time. The vocal line consists of eighth and sixteenth notes. The lyrics are:

Pus - sy Cat, Pus - sy Cat, Where have you been?
Pus - sy Cat, Pus - sy Cat, What did you there?

Sheet music for "O I've been to London to visit the queen." in G major, common time. The vocal line consists of eighth and sixteenth notes. The lyrics are:

O I've been to Lon - don to vis - it the queen.
I fright - ened a lit - tle mouse un - der her chair.

HAVE YOU A LITTLE GARDEN?

AGNES GRAY
Grazioso

T.

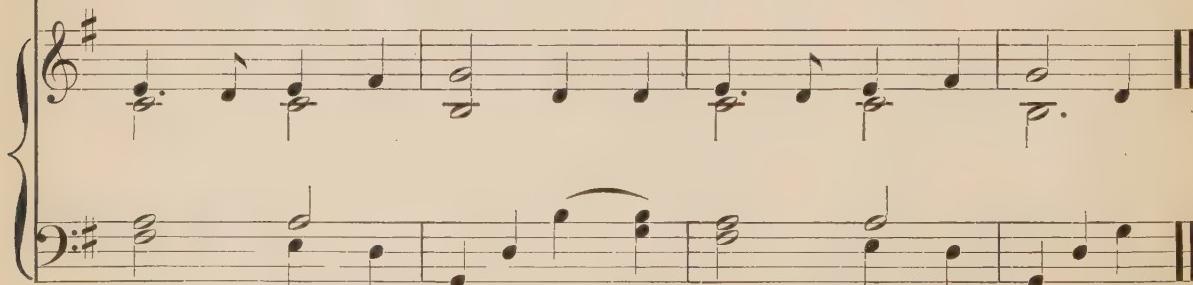
C.*



Have you a lit - tle gar - den? O yes, I have a gar - den, 1. Where
2. Where
3. Where
4. Where



vi - o - lets are grow - ing, And tu - lips red are glow - ing.
ros - es red and blow - ing, And li - lies white are show - ing.
lark - spur blue is grow - ing, And pe - o - nies are glow - ing.
mig - non - ette is blow - ing, And dai - sies white are show - ing



* Different children may be chosen to sing refrains.

THE GOAT FAMILY

L. H.

Moderato

T.

C.

T.

The musical score consists of two systems of music. The first system, in common time with a key signature of one sharp, features four voices: Lead High (L. H.), Tenor (T.), Alto (C.), and Bass (B.). The lyrics for the first part are: "Old Fa-ther Bil-ly Goat says 'Baa! Baa! Baa! Baa!' Old Moth-er Nan-ny Goat says 'Baa! Baa! Baa! Baa!' Dear lit-tle Kid-die Goat says 'Baa! Baa! Baa! Baa!'". The second system continues with the same voices and key signature, concluding with the same lyrics.

BLACK-SHEEP, MOOLY-COW AND CLUCK-HEN

MOTHER GOOSE (altered)

Allegro moderato

T.

C.

The musical score consists of two systems of music. The first system, in common time with a key signature of one flat, features two voices: Tenor (T.) and Alto (C.). The lyrics for the first part are: "1. Baa! Baa! Black Sheep, have you any wool? Yes, sir, yes, sir, three bags full, baa! baa! baa! 2. Moo! Cow, have you an-y milk to-day? Quarts and quarts to give a-way. moo! moo! moo! 3. Cluck! Hen, have you an-y eggs, now say? Fresh ones in my nest of hay; cluck! cluck! cluck!". The second system continues with the same voices and key signature.

CLOCK AND WATCH

MARY SLADE

Moderato

T.

C.

A musical score for two voices (T. and C.) and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature is B-flat major (two flats). The tempo is *Moderato*. The vocal line consists of eighth and sixteenth notes, with lyrics: "What does the clock in the hall say? Tick, tick, tick, tick." The piano accompaniment features sustained chords and eighth-note patterns. Measure numbers 1 and 2 are indicated above the staff.

T.

C.

T.

A continuation of the musical score. The vocal parts (T. and C.) sing eighth and sixteenth notes, with lyrics: "What does the clock on the wall say? Tick, tick, tick, tick, tick, tick, tick. What do the watches all say?" The piano accompaniment provides harmonic support with sustained chords and eighth-note patterns. Measure numbers 3 and 4 are indicated above the staff.

all say? Tick - a tick - a tick - a tick - a, Tick - a tick - a tick - a tick - a.

A final section of the musical score. The vocal parts sing eighth and sixteenth notes, with lyrics: "all say? Tick - a tick - a tick - a tick - a, Tick - a tick - a tick - a tick - a." The piano accompaniment consists of sustained chords. Measure numbers 5 and 6 are indicated above the staff.

WILLY BOY, WILLY BOY, WHERE ARE YOU GOING?

Old Rhyme

T.

C.

Wil - ly boy, Wil - ly boy, where are you go - ing? Off to the

mead - ow to make the hay, Wil - ly boy, Wil - ly boy,

May I go with you? Yes, come and help me all the day.

NORTH AND SOUTH, EAST AND WEST

AGNES GRAY

Allegro moderato

T.

C.



1. Which is the way the bun - ni - kin ran?
 2. Which is the way the wood-peck - er flew?
 3. Which is the way the ka - ty - did hopped?
 4. Which is the way the sil - ver fish swam?
- Off to the North the
Off to the South the
Off to the East the
Off to the West the

T.

C.



bun - ni - kin ran. Fol - low him, *you!* Fol - low him, do!
 wood - peck - er flew. Fol - low him, *you!* Fol - low him, do!
 ka - ty - did hopped. Fol - low him, *you!* Fol - low him, do!
 sil - ver fish swam. Fol - low him, *you!* Fol - low him, do!

ALL



Fol - low him, fol - low him, fol - low him, fol - low him.

SWEET DAFFODIL

AGNES GRAY
Andantino
T.



Aren't you a - fraid, sweet Daf - fo - dil, of snow and chill - ing storm?

The score continues with the same 6/8 time and key signature. The bass clef is on the first line. The vocal line continues with eighth-note patterns. The lyrics are: No! I've a bulb that gives me food; Earth keeps my root - lets warm.

No! I've a bulb that gives me food; Earth keeps my root - lets warm.

The score continues with the same 6/8 time and key signature. The bass clef is on the first line. The vocal line continues with eighth-note patterns. The lyrics are: Co' BOSS!

Moderato

The score changes to 'CO' BOSS!' in a moderate tempo. It features four voices: Treble (T), Bass (C), Alto (T), and Bass (C). The basso continuo part is shown at the bottom. The lyrics are: Co' Boss! Co' Boss! Co' Boss! Co' Boss! Co' Boss! Co' Boss!

WHERE IS THE CHURCH?

Old Rhyme

Allegretto

T.

C.

T.

C.

Musical score for the first verse. It consists of two staves. The top staff is in treble clef, 6/8 time, and has three measures. The bottom staff is in bass clef, 6/8 time, and has three measures. The lyrics "Where is the church? Here is the church. Where is the stee - ple? Here is the stee - ple." are written below the notes. The vocal parts are labeled T. (Tenor), C. (Cantor), T., and C. above the corresponding notes.

Musical score for the second verse. It consists of two staves. The top staff is in treble clef, 6/8 time, and has four measures. The bottom staff is in bass clef, 6/8 time, and has three measures. The lyrics "Where is the door? Here is the door. Show me the peo - ple; Here are the peo - ple." are written below the notes. The vocal parts are labeled T., C., T., and C. above the corresponding notes.

Musical score for the third verse. It consists of two staves. The top staff is in treble clef, 6/8 time, and has five measures. The bottom staff is in bass clef, 6/8 time, and has five measures. The lyrics "Where is the bell? Up in the stee - ple; Ding a dong, ding! Ding a dong ding!" are written below the notes. The vocal parts are labeled T., C., ALL, and a final section ending with a double bar line.

MISTRESS MARY

MOTHER GOOSE
Moderato
T.

Mis-tress Ma - ry, Quite con - tra - ry, How does your gar - den grow?

C.

With cock - le shells and lit - tle bells, And fair maids all in a row.

WHO'LL GO A-BATHING?

MARY SLADE
Moderato

T. The gen - tle waves come roll - ing in; Who'll go a - bath - ing ?

C. Our suits are dry: We'll bring them in; We'll go a - bath - ing !

DANCING WITH THE LEAVES

Allegretto

T.

Sheet music for 'Dancing with the Leaves' in 2/4 time, key of A major (two sharps). The vocal part (T) has lyrics: "O come where the leaves are danc - ing, O come on the au - tumn day. We'll come where the leaves are danc - ing And skip where the red leaves play." The piano accompaniment consists of two staves: treble and bass. The treble staff features eighth-note chords and eighth-note patterns, while the bass staff provides harmonic support with sustained notes and eighth-note patterns.

GIDDY, GOODY GANDER

MOTHER GOOSE

Allegretto

T.

C.

Sheet music for 'Giddy Goody Gander' in common time, key of A major (two sharps). The vocal part (T) has lyrics: "Giddy Goody Gander, Whither do you wander? Up stairs, down stairs, In my Lady's cham-ber." The piano accompaniment consists of two staves: treble and bass. The treble staff features eighth-note chords and eighth-note patterns, while the bass staff provides harmonic support with sustained notes and eighth-note patterns.



HAVE YOU A LITTLE GARDEN? *Page 12.*



WHO'LL GO A-BATHING?—Page 1

LITTLE BETTY BLUE

MOTHER GOOSE
Moderato
T.

Music score for the first part of "Little Betty Blue". The key signature is B-flat major (two flats), and the time signature is common time (indicated by '2'). The melody is in the treble clef. The lyrics are: "Lit - tle Bet - ty Blue Lost her hol - i - day shoe; Now". The bass line is simple, consisting of sustained notes and some eighth-note patterns.

Music score for the second part of "Little Betty Blue", starting with a repeat sign. The key signature changes to A-flat major (one flat). The time signature remains common time. The melody continues in the treble clef. The lyrics are: "what can lit - tle Bet - ty do? Give her an - oth - er Just". The bass line features more complex eighth-note patterns.

Music score for the final part of "Little Betty Blue". The key signature changes to G-flat major (one flat). The time signature remains common time. The melody continues in the treble clef. The lyrics are: "like the oth - er, And then she can go in two. . . .". The bass line concludes with a final melodic flourish.

NEWS OF THE DAY

MOTHER GOOSE

Moderato

T.

Tell me, good Neigh-bor, I pray, . . . What's the news of the day? . . .

They say the bal-loon's gone up to the moon.

WHOSE LITTLE DOG ART THOU?

FIRST CHILD

SECOND CHILD

Bow! wow! wow! Whose lit-tle dog art thou? Lit-tle Tom Tin-ker's dog; Bow! wow! wow!

RHYTHMIC GAMES

HIPPETY HOP TO THE BARBER SHOP

MOTHER GOOSE

Allegro moderato

A musical score for two voices and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature is B-flat major (two flats). The time signature starts at 6/8. The lyrics are: "Hip-pe - ty - hop to the bar - ber's shop To buy a stick of can dy;— One for you, One for me, One for Sis - ter San - dy." The piano part provides harmonic support with chords and rhythmic patterns.

PEASE PORRIDGE

MOTHER GOOSE

With accent

A musical score for two voices and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature is D major (one sharp). The time signature is 2/4. The lyrics are: "Pease por-ridge hot, Pease por-ridge cold, Pease por-ridge in the pot, Nine days old. Some like it hot, Some like it cold, Some like it in the pot, Nine days old." The piano part provides harmonic support with chords and rhythmic patterns.

I SAW A LITTLE BIRD GO HOP

MOTHER GOOSE
Allegro moderato

Musical score for "I Saw a Little Bird Go Hop". The score consists of three staves. The top staff is treble clef, 2/4 time, B-flat key signature. It contains lyrics: "I saw a lit - tle bird go hop, hop,". The middle staff is bass clef, 2/4 time, B-flat key signature. The bottom staff is bass clef, 2/4 time, B-flat key signature. There are two large horizontal dashes above the middle staff, likely indicating a repeat or a fermata.

I saw a lit - tle bird go hop, hop,

hop, And I said "Lit - tle bird, will you stop, stop, stop?"

RING A-ROUND A ROSY

J. A.
Gaily

Musical score for "Ring a-Round a Rosy". The score consists of three staves. The top staff is treble clef, 4/4 time, F# key signature. It contains lyrics: "1. A ring a - round a ro - sy, The pink and pret - ty po - sy, A 2. And first you'll see us skip - ping, And then you'll see us trip - ping; A". The middle staff is bass clef, 4/4 time, F# key signature. The bottom staff is bass clef, 4/4 time, F# key signature. There are two large horizontal dashes above the middle staff.

1. A ring a - round a ro - sy, The pink and pret - ty po - sy, A
2. And first you'll see us skip - ping, And then you'll see us trip - ping; A

RING A-ROUND A ROSY

Sheet music for 'Ring a-round a rosy'. The top staff is in G major, common time, with a treble clef. The lyrics are: 'ring a - round a ro - sy We'll make to - day.' The bottom staff is in G major, common time, with a bass clef. The lyrics are: 'ring a - round a ro - sy So bright and gay.'

TRUMPET AND DRUM

Allegro moderato

Sheet music for 'Trumpet and Drum'. The tempo is Allegro moderato. The music is in 4/4 time throughout. The top staff is in G major, common time, with a treble clef. The lyrics are: 'You take the trum - pet and I'll take the drum, Pom! Pom! Pom!' The middle staff is in G major, common time, with a bass clef. The lyrics are: 'You take the trum - pet and I'll take the drum, Drum! Drum! Drum!' The bottom staff is in G major, common time, with a bass clef. The lyrics are: 'Pom, pom, pom, pom, pom! Drrrrrrr um bum bum bum bum bum bum!' The dynamic 'p' is indicated at the beginning of the first measure, and 'f' is indicated in the third measure.

THE WAY TO LONDON TOWN

MOTHER GOOSE

Allegro

Sheet music for "The Way to London Town" in G minor (two sharps). The vocal part is in soprano clef, and the piano accompaniment is in bass clef. The tempo is Allegro.

The lyrics are:

See - saw, Up, down, Which is the way to Lon - don town?
 One foot up, One foot down, This is the way to Lon - don town.

WORKING IN THE GARDEN

L. H.

Allegro moderato

FOLK SONG

1. Now we dig our gar - den, gar - den, gar - den,
 2. Now we rake our gar - den, gar - den, gar - den,
 3. Now we plant our gar - den, gar - den, gar - den,
 4. Now we hoe our gar - den, gar - den, gar - den,

Sheet music for "Working in the Garden" in G major (one sharp). The vocal part is in soprano clef, and the piano accompaniment is in bass clef. The tempo is Allegro moderato.

WORKING IN THE GARDEN

Sheet music for "Working in the Garden". The vocal part is in treble clef, G major, common time. The piano accompaniment has two staves: bass and treble. The lyrics are:

Now we dig our gar - den in the ear - ly spring.
Now we rake our gar - den in the ear - ly spring.
Now we plant our gar - den in the ear - ly spring.
Now we hoe our gar - den in the ear - ly spring.

TO MARKET

MOTHER GOOSE
Allegro

Sheet music for "To Market". The vocal part is in treble clef, F major, common time. The piano accompaniment has two staves: bass and treble. The lyrics are:

1. To mar - ket, to mar - ket, to buy a fat pig;
2. To mar - ket, to mar - ket, to buy a fat hog;

Home a - gain, home a - gain jig - ge - ty jig.
Home a - gain, home a - gain jig - ge - ty jog.

RING AROUND A ROSY

Allegretto

Musical score for "Ring Around a Rosy" in 2/4 time, key signature of B-flat major (two flats). The score consists of three staves: Treble, Bass, and a continuo staff below the bass. The lyrics are written below the notes.

Ring a-round a ro - sy, Pock - et full of po - sy.

Nan and Phil, Kate and Will, Ring a-round a ro - - sy.

SHOE THE HORSE, SHOE THE MARE

MOTHER GOOSE
Moderato

Musical score for "Shoe the Horse, Shoe the Mare" in 4/4 time, key signature of G major (no sharps or flats). The score consists of three staves: Treble, Bass, and a continuo staff below the bass. The lyrics are written below the notes.

Shoe the horse, Shoe the mare, But let the lit - tle colt go bare.
Har - ness horse, Har - ness mare, But let the lit - tle colt go bare.

HANDY SPANDY, JACK-A-DANDY

MOTHER GOOSE

Moderato

Handy Span - dy, Jack - a - Dan - dy Loves plum-cake and su - gar can - dy;
Bought it at the can - dy-shop; Home he brought it, hop, hop, hop.

JACK, BE NIMBLE

Allegro moderato

Jack, be nim - ble, Jack, be quick. Jack jump o - ver the can - dle stick.

SKIPPING SONG*

Allegro

Hip - pe - ty-skip and a - way we go, Four lit - tle skip - pers all in a row.

First we will skip to Lon - don town, O - ver the hill, now up, now down.

*The accompaniment may be repeated if a longer skip is required.

OVER THE HILLS TO BOSTON

Allegro

T.

C.

1. Our po - ny's gal - lop - ing o - ver the hills, O - ver the hills to Bos - ton.
2. He leaps o'er brooks and he leaps o'er rills, Rills on the way to Bos - ton.

DANCING SONG

Nursery Rhyme

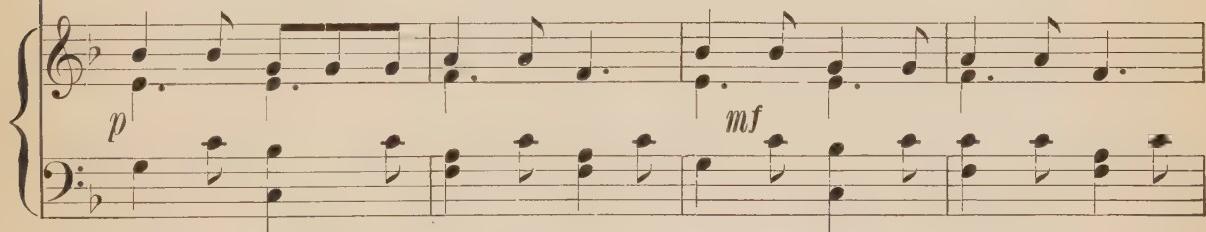
Allegro



Bob - by and Jim and Will, . . . Sal - ly and Kate and Bill,



Off they skip to the mu - sic's sound, Danc - ing, dane - ing round and round.



Bob - by and Jim and Will, . . . Sal - ly and Kate and Bill. . .



REST

AGNES GRAY
Andante

Musical score for "REST" by Agnes Gray. The score consists of two staves. The top staff is for the voice, starting with a dynamic of p . The lyrics are: "We'll all lie down and rest a-while, In dark - ness, in dark - ness; We'll". The bottom staff is for the piano, with a dynamic of p indicated.

Continuation of the musical score for "REST". The top staff continues the vocal line: "all lie down and rest a-while, In dark - ness soft and still.". The bottom staff continues the piano accompaniment.

MOTION

AGNES GRAY
Allegro moderato

Musical score for "MOTION" by Agnes Gray. The score consists of two staves. The top staff is for the voice, starting with a dynamic of mf . The lyrics are: "We'll all jump up and play a-while, In sun - shine, In sun - shine; We'll". The bottom staff is for the piano, with a dynamic of mf indicated.

MOTION

all jump up and play a-while, And frol - ic with a will.

This block contains two staves of musical notation. The top staff uses a treble clef and consists of mostly eighth notes. The bottom staff uses a bass clef and includes some sixteenth-note patterns. The lyrics "all jump up and play a-while, And frol - ic with a will." are written below the notes.

HOP! LITTLE RABBIT

T. A.
Moderato

Folk Song

1. Hop ! lit - tle rab - bit, hop ! hop ! hop ! Hop thro' the clo - ver, hop ! then stop.
2. Hop thro' the fields in sun and rain, Eat - ing your fill, then home a - gain.

This block contains two staves of musical notation. The top staff is in common time (4/4) and the bottom staff is in common time (4/4). The lyrics "1. Hop ! lit - tle rab - bit, hop ! hop ! hop ! Hop thro' the clo - ver, hop ! then stop." and "2. Hop thro' the fields in sun and rain, Eat - ing your fill, then home a - gain." are provided.

KANGAROO BROWN

T. A.

Jump! Jump! Kan - ga - roo brown, Jump! Jump! Off to the town.
Jump! Jump! Up - hill and down, Jump! Jump! Kan - ga - roo brown.

This block contains two staves of musical notation. The top staff is in common time (6/8) and the bottom staff is in common time (6/8). The lyrics "Jump! Jump! Kan - ga - roo brown, Jump! Jump! Off to the town." and "Jump! Jump! Up - hill and down, Jump! Jump! Kan - ga - roo brown." are provided.

GOING TO MARKET

MOTHER GOOSE

Allegretto



To mar - ket, to mar - ket, to buy a pen - ny bun. Home a - gain,

Musical notation for the second system of 'Going to Market'. The key signature changes to D major (no sharps or flats). The time signature remains common time. The vocal line continues with eighth and sixteenth notes. The piano accompaniment maintains its harmonic function with sustained notes and chords.

home a - gain, mar - ket is done.

Musical notation for the third system of 'Going to Market'. The key signature changes back to G major (one sharp). The time signature remains common time. The vocal line concludes the melody. The piano accompaniment features eighth-note patterns and dynamic markings like 'mf' (mezzo-forte).

Musical notation for the fourth system of 'Going to Market'. The key signature changes to D major (no sharps or flats). The time signature remains common time. The piano accompaniment provides a rhythmic foundation with eighth-note patterns and sustained notes.

HEY-DIDDLE-DIDDLE! THE CAT AND THE FIDDLE

MOTHER GOOSE

Allegro

Hey did - dle - did - dle! The cat and the fid - dle, The

This section consists of two staves. The top staff is for the voice, starting with a treble clef, a key signature of one sharp (F#), and a time signature of 6/8. The bottom staff is for the piano, starting with a bass clef, a key signature of one sharp (F#), and a time signature of 6/8. The vocal line features eighth-note patterns, and the piano accompaniment consists of simple harmonic chords.

cow jumped o - ver the moon. . The lit - tle dog laughed to see such sport, And the

This section continues the musical score with two staves. The top staff for the voice and the bottom staff for the piano continue the melody and harmonic progression established in the previous section.

dish ran af - ter the spoon, the spoon, And the dish ran af - ter the spoon.

This section concludes the musical score with two staves. The top staff for the voice and the bottom staff for the piano provide a final melodic and harmonic flourish to the song.

LARRY'S DRUM

Alice Dean
With accent

1. Ba - by likes his rat - tle, Tom his su - gar - plum,
2. Ba - by shakes his rat - tle, Tom - my eats his plum,

Kit - ty likes her dol - ly, Lar - ry loves his
Kit - ty rocks her dol - ly, Lar - ry beats his

drum, d - r - r - r um bum, Bum b - r - r - r rum bum bum !

ON TIPTOE

Allegro

mf

On our tip - toes we run, Full of frol - ie and fun, With a

mf

one, two, three, one, two, three, One, two, three, one.

SONGS

THE CRICKETS*

Quietly



1. Crick - ets chirp the whole night through, In the dark - ness,
 2. First the crick - et, then his mate Pipes his note and
 3. Like the gen - tle crick - ets small We will sing, then

Musical notation for the second part of 'The Crickets'. The key signature changes to D major (one sharp). The time signature remains common time. The melody continues with eighth and sixteenth notes.

FIRST SECOND FIRST SECOND FIRST SECOND FIRST SECOND
 CRICKET CRICKET CRICKET CRICKET CRICKET CRICKET CRICKET CRICKET

in the dew.
 then doth wait.
 lis - ten all.

Musical notation for the third part of 'The Crickets'. The key signature changes to G major (no sharps or flats). The time signature remains common time. The melody continues with eighth and sixteenth notes.

* The refrain may be hummed or whistled.

MORNING-GLORIES

Folksong

Allegretto

High! High, High! Morn - ing glo - ries blue and white

Climb all day and sleep all night, High, high, high!

The musical score consists of two systems of music. The top system is in common time (indicated by a 'C') and has a key signature of one flat (B-flat). It features three staves: soprano (treble clef), alto (C-clef), and bass (F-clef). The lyrics 'High! High, High!' are written above the first measure, and 'Morn - ing glo - ries blue and white' are written below the second measure. The bottom system is also in common time (indicated by a 'C') and has a key signature of one flat (B-flat). It features two staves: alto (C-clef) and bass (F-clef). The lyrics 'Climb all day and sleep all night, High, high, high!' are written below the first measure of this system. The music includes various note values such as eighth and sixteenth notes, and rests. Measure lines are present between the measures in each system.

IN THE APPLE-TREE

Allegro moderato

Here we climb, till we sit at rest At the top of the tree that we like best.

The musical score consists of two systems of music. The top system is in common time (indicated by a 'C') and has a key signature of one flat (B-flat). It features three staves: soprano (treble clef), alto (C-clef), and bass (F-clef). The lyrics 'Here we climb, till we sit at rest At the top of the tree that we like best.' are written below the first measure. The bottom system is in common time (indicated by a 'C') and has a key signature of one flat (B-flat). It features two staves: alto (C-clef) and bass (F-clef). The music includes various note values such as eighth and sixteenth notes, and rests. Measure lines are present between the measures in each system.

UP IN THE MORNING

Cheerfully

1. Up in the morn - ing rise the vio - lets, Up in the
 2. Up in the morn - ing fly the rob - ins, Up in the
 3. Up in the morn - ing mists are go - ing, White lit - tle

mf

morn - ing dai - sies new, Up! Up! Up!
 morn - ing thrush - es too, Up! Up! Up!
 clouds in skies of blue, Up! Up! Up!

IN NOVEMBER

MARGARET ALLEN

Andante sostenuto

Gold en - rod, milk - weed pod, Leaves and ber - ries red,

IN NOVEMBER

Musical score for 'IN NOVEMBER'. The music is in common time, key signature of one flat. The vocal line starts with a piano dynamic (p) and ends with a pianissimo dynamic (pp). The lyrics are: 'As - ters blue, White ones too, All have gone to bed.'

LITTLE BROTHER POPPY

AGNES GRAY

Gaily

1. Lit - tle Broth - er Pop - py, . sleep - ing in the ground,
2. Off he throws his night - cap for wind to bear a - way,

Wakes when the rain comes and looks . all a - round.
Shakes out his yel - low flag and bids the sun good day.

UP AND DOWN

T. A.

Moderato

Sheet music for 'UP AND DOWN' by T. A. in 2/4 time. The vocal part consists of two staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a tempo of *Moderato*. The lyrics are: 'Climb - ing up the hill, Lit - tle birch - trees go;'. The second staff starts with a bass clef, a key signature of one flat (B-flat), and a tempo of *Moderato*. The lyrics are: 'Run - ning down the hill, Lit - tle brook - lets flow.' The piano accompaniment is provided on two staves below the vocal parts. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one flat (B-flat).

WINTER SLEEP

MARGARET ALLEN

Andante

Sheet music for 'WINTER SLEEP' by Margaret Allen in C major. The vocal part consists of two staves. The first staff starts with a treble clef and a tempo of *Andante*. The lyrics are: 'Soft and light, the blan - ket white That cov - ers up the flow'rs.' The second staff starts with a bass clef and a tempo of *Andante*. The piano accompaniment is provided on two staves below the vocal parts. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#).

WINTER SLEEP

Sheet music for 'WINTER SLEEP' in G major, common time. The vocal line starts with a piano dynamic (p) and consists of eighth-note patterns. The piano accompaniment features sustained chords in the bass and eighth-note patterns in the treble. The lyrics describe a quiet winter sleep.

Warm and deep their qui - et sleep, Thro' all the win - ter hours.

SPARROWS

MARY VANCE

Allegro moderato

Sheet music for 'SPARROWS' in C major, common time. The vocal line begins with a mezzo-forte dynamic (mf) and consists of eighth-note patterns. The piano accompaniment features eighth-note chords in the bass and eighth-note patterns in the treble. The lyrics describe sparrows peeping at dawn and evening.

Ear - ly ev - 'ry morn - ing, peep, peep, peep, Ear - ly ev - 'ry eve - ning, peep, peep, peep.

Continuation of the sheet music for 'SPARROWS'. The vocal line begins with a crescendo (cresc.) and consists of eighth-note patterns. The piano accompaniment features eighth-note chords in the bass and eighth-note patterns in the treble. The lyrics describe sparrows' calls to their children.

We can hear the sparrows gray, To their little children say, Peep, peep, peep, peep, peep.

SPRING RAIN

CECIL SPAULDING

Andantino

1. The earth was brown, the earth was bare, And not a leaf, or
2. The tu - lip raised her yel - low cup, The cro - eus flow'rs they
3. The vio - let o - pened wide her eyes, A - nem - o - nies made
4. The fruit - trees bloomed in pink and white, The li - lac flow - ered

The musical score consists of four staves. The top two staves are for the voice, starting in 2/4 time with a key signature of one flat. The first staff begins with a piano dynamic of p , followed by a vocal line. The second staff begins with a piano dynamic of f , followed by a vocal line. The third staff begins with a piano dynamic of mf , followed by a vocal line. The fourth staff begins with a piano dynamic of f , followed by a vocal line. The vocal parts are set to a lyrical melody. The piano parts provide harmonic support, with chords changing frequently. The music transitions from a slow, contemplative mood to a more energetic and rhythmic one as the piece progresses.

flow'r was there, When down came the rain,
hur - ried up, When down came the rain,
haste to rise, When down came the rain,
in the night, When down came the rain,

pat - ter - ing, pour-ing, Down came the rain,
pat - ter - ing, pour-ing, Down came the rain,
pat - ter - ing, pour-ing, Down came the rain,
pat - ter - ing, pour-ing, Down came the rain,

splash - ing and roar - ing, Down came the rain!

THE GOLDFINCH

AGNES BLAKE
Andantino

The musical score consists of two staves. The top staff is for voice and piano, starting with a dynamic of *p*. The lyrics are: "The gold - finch feeds on the this - tle - seeds, In his coat of yel - low". The bottom staff is for piano, showing bass clef, 2/4 time, and a key signature of one flat. The piano part includes chords and bass notes. The music continues with a dynamic of *mf*, followed by "gay, . Then he flies a - way with his chil - dren gray, Far . a - way." The piano part ends with a dynamic of *p*.

I WOULD LIKE A FIDDLE

Folksong

The musical score consists of two staves. The top staff is for voice, starting with a dynamic of *Gaily*. The lyrics are: "1. I would like a fid - dle, fid - dle, did - dle, Just a lit - tle fid - dle, bright and new. 2. Then I'd learn to fid - dle, fid - dle, did - dle, Just a lit - tle tune, or may - be, two." The bottom staff is for piano, showing bass clef, 2/4 time, and a key signature of two sharps. The piano part includes chords and bass notes.

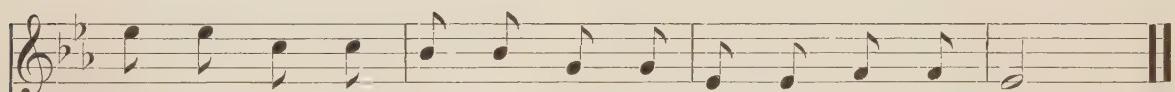
HOW THEY GO TO SLEEP

Anon.

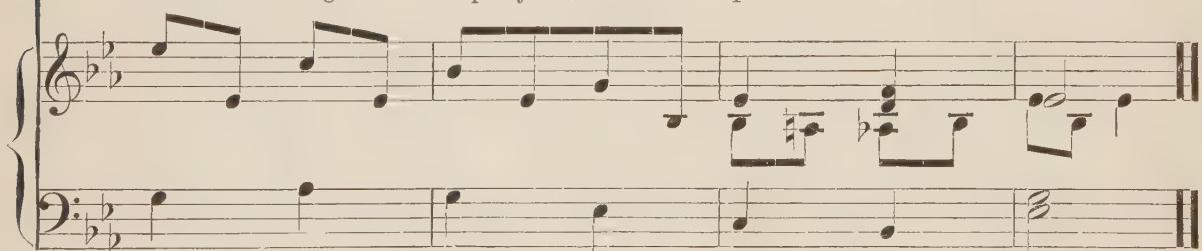
Andantino



1. Some things go to sleep in such a fun - ny way!
2. Chick - ens do the same a - stand - ing on their perch;
3. Kit - tens curl up close in such a fuz - zy ball;

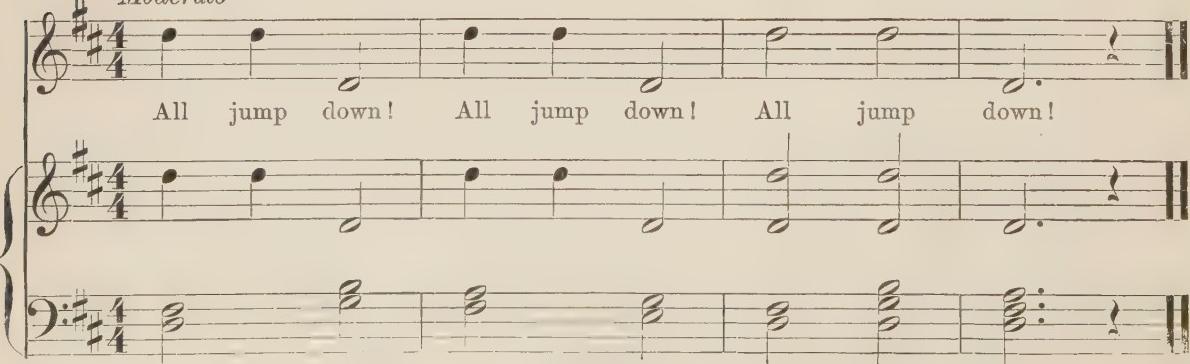


Lit - tle birds stand on one leg and tuck their heads a - way.
Lit - tle mice lie soft and still as if they were in church.
Hors - es hang their sleep - y heads all qui - et in their stall.



ALL JUMP DOWN

Moderato



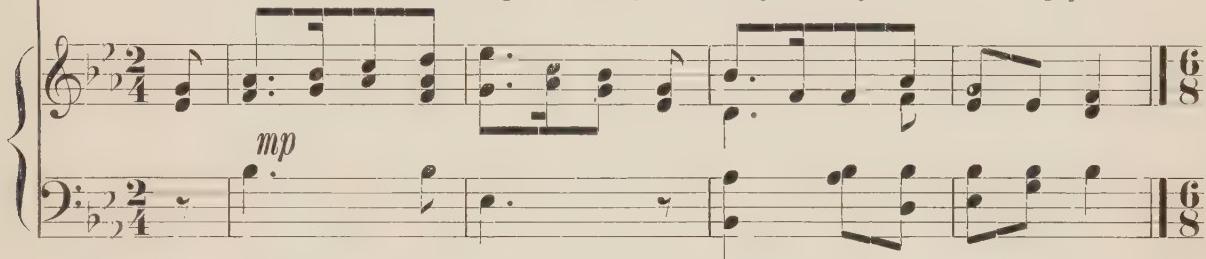
THE WHITE-THROAT

MARGARET ALLEN

Allegretto mp



1. In spring-time I have of - ten heard The whis - tle of a wan-d'ring bird;
2. In gar - den green he rests a while, Then northward flies for man-y a mile.
3. O lit - tle White-Throat Sparrow dear, I wish you'd stay the whole long year.



WHISTLED REFRAIN



It is recommended that the refrain be whistled by one child at a time, or by the teacher.

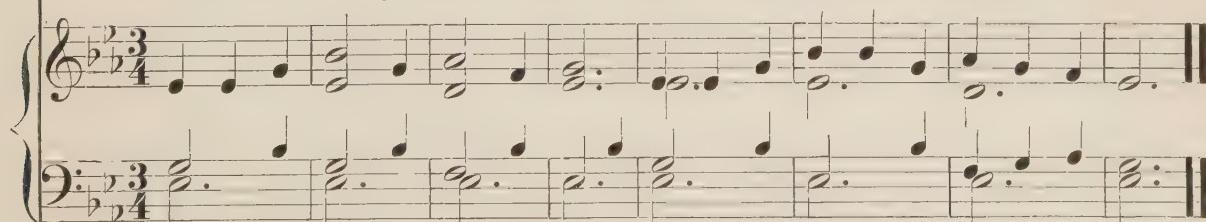
APPLES

MARY SLADE

Moderato



1. Out in the or - chard on the ground, Bas-kets of ap-ples we chil-dren have found.
2. These are for bak - ing, these for pie; These we are sav - ing to eat bye and bye.
3. These are for jel - ly, sweet and good; Thank you, kind Ap-ple-tree, thank you for food.



THE WINTER BIRDS

MARY BLAKE
Andantino

1. Two lit - tle birds in feath - ers gray Met in the woods on a win - ter's day,
2. What did the two lit - tle bir - dies say? Brave lit - tle hearts, they whis - tled gay,

Chick - a - dee - dee, Chick - a - dee - dee, Chick - a - dee - dee - dee dee - dee - dee.

GRAY SQUIRRELS, RED SQUIRRELS

L. H.

Allegro moderato

Gray squir - rels, red squir - rels, out in the park,

GRAY SQUIRRELS, RED SQUIRRELS

Musical score for "GRAY SQUIRRELS, RED SQUIRRELS". The music is in G major (two sharps) and common time. It consists of two staves: a treble staff and a bass staff. The lyrics are: "Frol - ic and scam - per from day - light till dark." The bass staff features sustained notes and rests.

WILD GEESE

MARGARET ALLEN

Andantino

Musical score for "WILD GEESE" by Margaret Allen. The music is in G major (two sharps) and common time. It consists of two staves: a treble staff and a bass staff. The lyrics are: "In the sky, High, so high, Hear the voic - es cry - ing:". The bass staff features sustained notes and rests.

Continuation of the musical score for "WILD GEESE". The music is in G major (two sharps) and common time. It consists of two staves: a treble staff and a bass staff. The lyrics are: "In the fall, Wild - geese call As they're south - ward fly - ing." The bass staff features sustained notes and rests.

ON THE EASTER MORNING

MARY BLAKE
Andantino

1. Tu - lip lifts her gold - en cup, Vio - let blue, Cro - cus, too,
2. Grass is spring - ing fresh and green, Gen - tle breeze Wakes the trees,
3. Lit - tle birds that north - ward flew Loud - ly sing, Praise their King.

Fra - grant lil - y fair looks up On the East - er morn - ing.
Li - lac ev - 'ry - where is seen On the East - er morn - ing.
Chil - dren lift your voic - es too, On the East - er morn - ing.

THANKS FOR FOOD

MARGARET ALLEN
Andante sostenuto

We were hun - gry lit - tle chil - dren; Now we all are fed,

THANKS FOR FOOD

Musical score for "THANKS FOR FOOD". The music is in G minor, common time. The vocal part consists of a melody line above a harmonic bass line. The lyrics are:

Thanks we give for milk and por - ridge, Thanks for dai - ly bread.

A THANKSGIVING

MARGARET ALLEN
Moderato

Musical score for "A THANKSGIVING". The music is in C minor, common time. The vocal part consists of a melody line above a harmonic bass line. The lyrics are:

1. Thank you, Lord, for rip - 'ning grain, Grow - ing on the sun - ny plain.
2. Thank you, Lord, for sun - shine bright, Moon and stars that shine by night;
3. Thank you, Lord, for home and friends, For our life that nev - er ends.

Below the score, three stanzas of a thanksgiving hymn are written:

Thank you, Lord, for cows that give Whole-some milk on which we live.
Clothes and shel - ter, fires that warm In the win - ter's cold and storm.
Thank you, Lord, for joy and love, Best of gifts from Heav'n a - bove.

Continuation of the musical score for "A THANKSGIVING". The music is in C minor, common time. The vocal part consists of a melody line above a harmonic bass line.

HURRAH FOR HARVEST HOME!

LAURENCE HUTTON

Joyfully

mf

1. We've cut our wheat and we've brought it in, Hur -
2. Po - ta - toes deep in the cel - lar lie, Hur -
3. Now glad shall be our Thanks - giv - ing Day, Hur -

rah for Har - vest Home! . . . Our gold - en grain is
rah for Har - vest Home! . . . And yel - low pump-kins that
rah for Har - vest Home! . . . And rich and poor shall

in the bin, Hur - rah for Har - vest Home! . . . And
make good pie, Hur - rah for Har - vest Home! . . . And
all be gay, Hur - rah for Har - vest Home! . . . And



CORN WITH FINGER HIGH, POINTING TOWARDS THE SKY.—*Page 53.*

F. LILLY-YOUNG

HURRAH FOR HARVEST HOME!

Musical score for "Hurrah for Harvest Home!" featuring two staves. The top staff is for voice and piano, with lyrics: "work was hard, but work will win; Hur - rah for Har - vest Home! . . . ap - ples stored in at - tics high, Hur - rah for Har - vest Home! . . . thanks we'll sing and thanks we'll say For hap - py Har - vest Home! . . ." The piano part consists of chords. The bottom staff is for bassoon or cello, providing harmonic support with sustained notes. Dynamics include *f* (fortissimo) and *f* (fortissimo) in parentheses.

AUGUST CORN

MARGARET ALLEN

Allegro moderato

Musical score for "August Corn" by Margaret Allen. The score includes two staves. The top staff features lyrics: "Corn with fin - ger high Point - ing toward the sky," followed by a repeat sign and "Says 'Now thank - ful be, Food is here for thee.'" The piano part provides harmonic support with sustained notes. The bottom staff continues the piano part. Dynamics include *mf* (mezzo-forte) and *mf* (mezzo-forte) in parentheses.

CHRISTMAS, MERRY CHRISTMAS!

MARY SLADE

Allegro



1. Christ - mas, mer - ry Christ - mas! With bells that ring while chil - dren sing,
2. Christ - mas, mer - ry Christ - mas! With books and toys for girls and boys,
3. Christ - mas, mer - ry Christ - mas! With tur - key, pies and glad sur -prise,
4. Christ - mas, mer - ry Christ - mas! With love for all both great and small,

A continuation of the musical score. The vocal line begins with a melodic line consisting of eighth and sixteenth notes. The piano accompaniment provides harmonic support with eighth-note chords.

Christ - mas, mer - ry Christ - mas Is com - ing soon we know.
Christ - mas, mer - ry Christ - mas Will come when north winds blow.
Christ - mas, mer - ry Christ - mas, A feast where - e'er we go. .
Christ - mas, mer - ry Christ - mas Brings joy to high and low. .

A continuation of the musical score. The vocal line continues with eighth and sixteenth notes. The piano accompaniment maintains the harmonic structure with eighth-note chords.

HOW WE KNOW IT'S CHRISTMAS

MARY BLAKE

With spirit



1. Hol - ly - wreaths, mis - tle - toe, Twink - ling lights
2. Mer - ry girls, jol - ly boys, Horns and drums
3. Pret - ty things we have made, Near the tree
4. Ev - 'ry one kind and dear, Thoughts of love,



all a - glow Tell of hap - py Christ - - mas.
mak - ing noise Tell of hap - py Christ - - mas.
neat - ly laid Tell of hap - py Christ - - mas.
words of cheer Tell of hap - py Christ - - mas.

CONSERVATION

MARGARET ALLEN

Moderato

1. I heard a story once that said A
2. We'll eat our bread and save the crumbs Till

naugh - ty girl once walked on bread, And she had heard, I'm
Neigh - bor Spar - row chirp - ing comes; For lit - tle chil - dren

ve - ry sure, Of hun - gry birds and chil - dren poor.
when they're good Will nev - er, nev - er waste their food.

OUR FLAG

MARGARET ALLEN

In March style

mf

1. We love our na - tive coun - try's flag, The
 2. We love our na - tive coun - try's flag, The
 3. We love our na - tive coun - try's flag, The

red, the white and blue; We love its star - ry
 blue, the white and red; It tells us of the who's
 blue, the red and white; And ev - 'ry child who's

elus - ter bright, Its col - ors strong and true.
 sol - diers brave Who for their coun - try bled.
 pure and good Helps keep our ban - ner bright.

GREETINGS MORNING IS COME

MARY SLADE
Allegretto

Morn - ing is come with gold - en light, Mak - ing the world all
new and bright: Good morn - ing! Good morn - ing! Good morn - ing!

GOOD MORNING, LITTLE CHILDREN*

1. Good morn - ing, lit - tle chil - dren; how do you do?
2. I'm ve - ry well I thank you; And how are . . . you?

* Or "Good afternoon, dear children."

GOOD MORNING !

MARY SLADE

Allegretto.

Musical score for "Good Morning!" by Mary Slade. The score consists of four staves. The top staff has lyrics: "Good morn - - ing! Good morn - - ing! For". The second staff continues the lyrics: "this is an - oth - er morn - ing; Good morn - - - ing!". The third and fourth staves provide harmonic support with chords. The key signature is B-flat major (two flats), and the time signature is common time (indicated by a 'C'). The tempo is Allegretto.

HOW DO YOU DO ?

Allegro moderato

TEACHER, THEN CHILDREN

Musical score for "How Do You Do?" by Mary Slade. The score consists of four staves. The top staff has lyrics: "How do you do, and how do you do? And how do you do a - gain?". The second staff continues the lyrics: "How do you do, and how do you do? And how do you do a - gain?". The third and fourth staves provide harmonic support with chords. The key signature is B-flat major (two flats), and the time signature is common time (indicated by a 'C'). The tempo is Allegro moderato.

ON A DARK MORNING

MARY SLADE

Allegretto

Though it's a ver - y cloud - y day, Here in our room it's

bright and gay; Good - morn - ing! Good - morn - ing!

GOOD AFTERNOON!

Moderato

T. Good af - ter - noon! Good af - ter - noon to chil - dren dear!
C. Good af - ter - noon! Good af - ter - noon! a - gain we're here!

THE SCISSORS-GRINDER

Rather Slowly

Ting, ting, ting, ting, Ting, ting, ting, ting.

THE BALLOON MAN

T. A.

Too, Too, Too too too too too too,

THE BALLOON MAN

Musical score for "The Balloon Man" featuring two stanzas of lyrics with corresponding musical notation. The music is in common time, treble clef, and consists of three staves. The top staff contains the vocal line, the middle staff shows the bass line, and the bottom staff shows the piano accompaniment. The lyrics are: "too too too too too too, Red bal-loons, Blue bal-loons," followed by a repeat sign.

Continuation of the musical score for "The Balloon Man". The lyrics are: "Come and buy my new bal-loons, Too Too," followed by a repeat sign.

Final stanza of the musical score for "The Balloon Man". The lyrics are: "Too too too too too too, too too too too too too," followed by a double bar line.

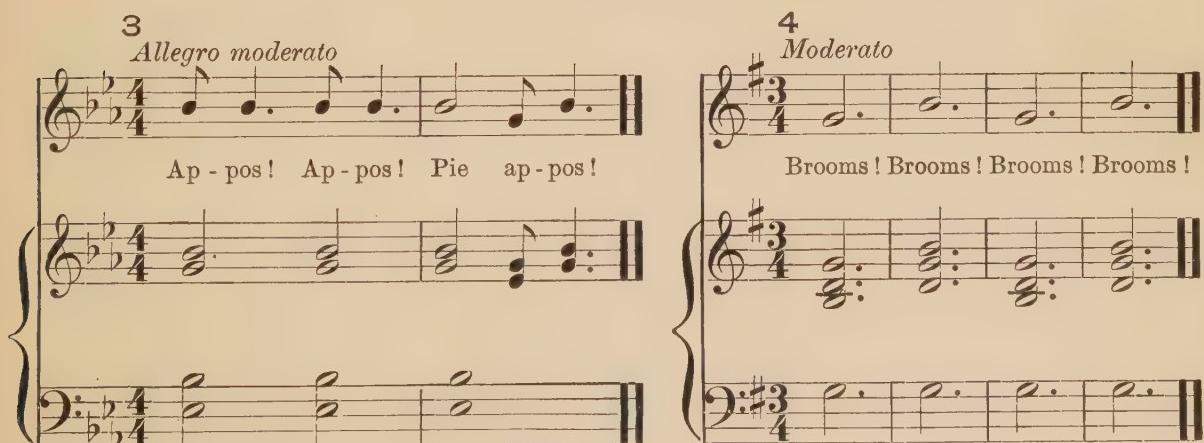
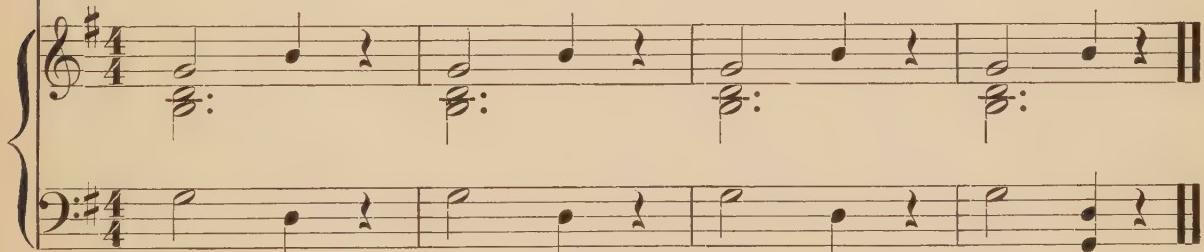


F. LILEY-YOUNG

COME TO ME AND BUY MY NEW BALLOONS.—Page 62.

STREET CRIES

¹
Moderato



STREET CRIES

5
Moderato

Rags! Pa - per! Rags! Pa - per! Rags! Pa - per! Rags! Pa - per!

6
Andante

Rags! Old Ir'n! Rags! Old Ir'n! Rags! Old Ir'n!

7
Andante

Rags! Old Ir'n! Rags! Old Ir'n! Rags! Old Ir'n! Rags! Old Ir'n!

STREET CRIES

8 *Moderato*

'Na-nos! * 'Na-nos! 'Na - nos! 'Na - nos! ba - na - nos!

9 *Allegro moderato*

'Ta - toes! 'Ta - toes! Po - ta - toes!

10 *Moderato*

Oys - ta† - buy - ah! But - ta' - beans‡ buy . ah!
Crabs . . buy - ah!
Ok - ra buy - ah!

* Bananas. † Oysters. ‡ Butter-beans.

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